



Nr. 4625

WAGNER

KAMMERMUSIK - ALBUM V

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TRISTAN UND ISOLDE MEISTERSINGER VON NÜRNBERG SIEGFRIED



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RICHARD WAGNER

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BAND II: Tannhäuser
E.B. 4623 Das Rheingold – The Rhinegold – L'Or du Rhin

BAND III: Lohengrin
E.B. 2433

BAND IV: Die Walküre – The Valkyrie – La Walkyrie
E.B. 4624 Götterdämmerung – The Twilight of the Gods – Le Crépuscule des Dieux


BAND V: Tristan und Isolde – Tristan and Isolda – Tristan et Isolde
E.B. 4625 Die Meistersinger von Nürnberg – The Mastersingers of Nuremberg –
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Siegfried



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RICHARD WAGNER

KAMMERMUSIK-ALBUMS

FÜR KLAVIER-TRIO, KLAVIER-QUARTETT ODER KLAVIER-QUINTETT

BEARBEITET VON ALBAN FÖRSTER (BAND III VON FRIEDRICH KELLER)

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Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe.“

Tristan and Isolda.

Duet „O night of rapture rest upon us.“

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase.“

N^o 1. Mäßig langsam.
Lento moderato.

Bearbeitet von Alban Förster.

Violine.

Viola
(ad libitum).

Violoncell.

Pianoforte.

*con sord.
sempre pp*

Mäßig langsam.
Lento moderato.

sempre pp

p dolce

p espr.

poco cresc.

pp

pp cresc.

dolciss.

poco cresc.

Ad.

Unter Hinzunahme von Violine II, die den separaten Stimmen beigelegt ist, auch als Klavierquintett aufführbar.

May also be played as a Pianoforte Quintet by adding 2nd violin which is among the separate parts.Peut être exécuté en quintette pour piano et archets, grâce à la partie de II^d violon qui est jointe aux parties séparées.

mf cresc. f

pp mf p

pp f dim.

mf dim.

Ad.

p più p p

più p

Ad.

B Ad.

pp

B pp zart dolce

p dolce più p

pp più p più p più p

Ad.

*

Ad.

*

più p

First system of the musical score. It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves begin with a *pp* (pianissimo) dynamic. The piano accompaniment starts with a *p* (piano) dynamic and includes triplets. A *poco cresc.* (poco crescendo) instruction is present in both the vocal and piano parts. The system concludes with a C-clef time signature change.

Second system of the musical score. The vocal staves continue with *pp* dynamics, while the piano accompaniment features *cresc.* (crescendo) markings. The system includes a *espr. poco cresc.* (espressivo poco crescendo) instruction for the piano part. The system ends with a *poco f* (poco forte) marking and triplets.

Third system of the musical score. The vocal staves have *p* (piano) dynamics, and the piano accompaniment has *cresc.* markings. The system includes a *molto cresc.* (molto crescendo) instruction for the piano part. The system concludes with a *ff breiter allargando* (fortissimo, broadly allargando) instruction and triplets.

Fourth system of the musical score. The vocal staves begin with a *ff* (fortissimo) dynamic. The piano accompaniment has *dim.* (diminuendo) and *rit.* (ritardando) markings. The system includes a *p tranquillo* (piano tranquillo) instruction for the vocal part. The system concludes with a *pp* (pianissimo) marking.

Fifth system of the musical score. The vocal staves begin with a *ff* (fortissimo) dynamic. The piano accompaniment has *dim.* (diminuendo) and *rit.* (ritardando) markings. The system includes a *p più p rit.* (piano più p ritardando) instruction for the vocal part. The system concludes with a *pp tranquillo* (pianissimo tranquillo) marking.

First system of musical notation, measures 1-4. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *p* and *pp*. The piano part features triplet chords in measures 1 and 2, and triplet eighth notes in measure 4. A *Red.* (Reduction) marking is present at the end of the system.

Second system of musical notation, measures 5-8. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *sempre pp*. The piano part features triplet chords in measures 5 and 6, and triplet eighth notes in measures 7 and 8. A *Red.* (Reduction) marking is present at the end of the system.

Third system of musical notation, measures 9-12. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *p dolce* and *dolce*. The piano part features triplet chords in measures 9 and 10, and triplet eighth notes in measures 11 and 12. A *Red.* (Reduction) marking is present at the end of the system.

Fourth system of musical notation, measures 13-16. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *pespr.* and *p*. The piano part features triplet chords in measures 13 and 14, and triplet eighth notes in measures 15 and 16. A *Red.* (Reduction) marking is present at the end of the system.

This page of musical notation contains six systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The piano part features triplet patterns in both hands. Dynamics include *piu p*, *pp*, and *espr.*. The second system continues the vocal and piano parts, with dynamics *p* and *pp*. The third system introduces a key signature change to three flats and includes markings for *Red.* (Reduction) and ** Red.*. The fourth system features a key signature change to two flats and includes markings for *p cresc.*, *molto cresc.*, *accel.*, and *F*. The fifth system continues with *cresc.*, *molto cresc. accel.*, and *F*. The sixth system includes *ff* and ** Red.*. The page concludes with the publisher's code *V. A. 4625.*

dim. *p*

dim. *dim.* *p*

Red. *Red.* *Red.* *

molto cresc. *cresc.* *cresc.* *dim.* *dim.* *dim.*

molto cresc. *f* *dim.*

pp dolce *pp* *pp dolce*

p *più p* *pp*

H *con sord.* *più p* *morendo* *rit.* *ppp* *pp* *ppp*

più p *morendo* *ppp* *pp* *ppp*

più p *morendo* *ppp* *pp* *ppp*

H *morendo* *ppp*

Mort d'amour d'Isolde.

Violine.

pp Dämpfer. *Sordino.*

trem.

pp Dämpfer. *Sordino*.

Violoncell.

pp Dämpfer. *Sordino*.

Pianoforte.

pp^t

pp

cresc.

cresc.

CRES.

cresc.

A

molto cresc.

molto cresc.

molto cresc.

A

molto cresc.

Leo.

Etwas bewegter. *Più animato.*

dim. *p* dolce *pp* ohne Dämpfer senza Sordino

dim. *p dolce* Etwas bewegter. Più animato.

f *dim.* *p dolce*

Ped.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The score includes a "cresc." marking and a "3" indicating a triplet.

The image shows a page of a musical score for 'The Swan' from 'The Swan Lake' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of D major, and features a melody for the Swan and a piano accompaniment. The melody is marked 'p' and 'mf'. The piano accompaniment includes a triplet in the left hand.

L'Espresso
Op. 10, No. 3
Frédéric Chopin

p dolce

B

p dolce

p dolce

B

3

3

3

This page of musical notation is divided into four systems, each containing three staves (treble, alto, and bass clef). The key signature is three sharps (F#, C#, G#).

System 1: The first staff begins with a *pp* (pianissimo) dynamic and a *trem.* (tremolo) marking. The second and third staves also start with *pp*. The first measure of the second staff includes a *poco cresc.* (poco crescendo) marking. The system concludes with a *poco cresc.* marking in the third staff.

System 2: The first staff features a *pp* dynamic and a *3* (triple) marking. The second staff has a *pp* dynamic and a *3* marking. The third staff begins with a *pp* dynamic and a *3* marking. The system concludes with a *poco cresc.* marking in the third staff.

System 3: The first staff has a *pp* dynamic and a *3* marking. The second staff has a *pp* dynamic and a *3* marking. The third staff begins with a *pp* dynamic and a *3* marking. The system concludes with a *poco cresc.* marking in the third staff.

System 4: The first staff has a *pp* dynamic and a *3* marking. The second staff has a *pp* dynamic and a *3* marking. The third staff begins with a *pp* dynamic and a *3* marking. The system concludes with a *poco cresc.* marking in the third staff.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *pp*, *poco cresc.*, *dim.*, *più p*, and *dolce* are used throughout. Articulations like *trem.* and *3* (triple) are also present.

This page of musical notation is divided into four systems, each containing staves for piano and orchestra. The key signature is three sharps (F#, C#, G#).

- System 1:** The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The orchestra part includes a melodic line with a *morendo* marking and a *pp cresc.* dynamic.
- System 2:** The piano part continues with similar rhythmic patterns. The orchestra part has a melodic line with a *Red.* marking.
- System 3:** The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The orchestra part includes a melodic line with a *Red.* marking and a *sempre Red.* marking.
- System 4:** The piano part continues with similar rhythmic patterns. The orchestra part has a melodic line with a *Red.* marking and a *cresc.* dynamic.

Dynamic markings include *pp*, *cresc.*, *morendo*, *f*, *p*, and *Red.* (likely *Red.* for *Red.*).

This page of musical notation is for a piano piece, likely in a minor key given the key signature of three sharps (F#, C#, G#). The notation is arranged in four systems, each containing a grand staff (treble and bass clef) and a single treble staff. The music is characterized by complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *pp* (pianissimo), *cresc.* (crescendo), *ff* (fortissimo), and *molto cresc.* are used throughout. The piece concludes with a double bar line and a repeat sign. The bottom right corner features the publisher's mark "Red." and the number "V. A. 4625."

pp
pp
pp
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
molto cresc.
ff

V. A. 4625.
Red.

V. A. 4625.

Die Meistersinger von Nürnberg.

15

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg. Les Maîtres Chanteurs de Nuremberg.

Walther's Prize Song.

Chant de Concours de Walther.

“Bright in the Sunlight at dawn of the day.”

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

Violine.

Viola
(ad libitum).

Violoncell.

Pianoforte.

Mäßig langsam.
Lento moderato.

p *p dolce*

p *p dolce*

p *p dolce*

p *p dolce*

Ped.

cresc. *p* *f* *dim.*

cresc. *p* *f* *dim.*

cresc. *p* *f* *dim.*

Ped. * *Ped.* * *Ped.* *

più p *p dolce con sord.*

più p *p*

pp *dolce*

Ped. * *Ped.* *

First system of the musical score. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (alto and bass clefs). The vocal line begins with a rest, followed by a melodic phrase with a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the alto. Dynamic markings include *cresc.*, *f* (forte), and *dim.*. The system concludes with a *mf* (mezzo-forte) marking and a *dim.* marking.

Second system of the musical score, marked with a large 'B' at the beginning. The vocal line starts with a rest, followed by a melodic phrase with a *p con sord.* (piano con sordina) marking and a *cresc.* marking. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the alto. Dynamic markings include *più p* (pianissimo), *p* (piano), *p dolce* (piano dolce), and *cresc.*. The system concludes with a *pp* (pianissimo) marking and a *poco cresc.* (poco crescendo) marking.

Third system of the musical score, marked with a large 'C' at the beginning. The vocal line starts with a rest, followed by a melodic phrase with a *f* (forte) marking and a *dim.* marking. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the alto. Dynamic markings include *f*, *dim.*, and *f*. The system concludes with a *dim.* marking and a *f* marking.

First system of the musical score. It consists of three staves. The top staff has a treble clef and contains the melody with dynamics *più p* and *p dolce*. The middle staff has an alto clef and contains a sustained harmonic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. The system concludes with a *dim.* marking and a repeat sign.

Second system of the musical score, marked with a large 'D' at the beginning. It consists of three staves. The top staff has a treble clef and contains the melody with dynamics *p* and *cresc.*. The middle staff has an alto clef and contains a sustained harmonic line with dynamics *p dolce* and *cresc.*. The bottom staff has a bass clef and contains a rhythmic accompaniment with dynamics *p* and *cresc.*. The system concludes with a *Red.* marking and a repeat sign.

Third system of the musical score. It consists of three staves. The top staff has a treble clef and contains the melody with dynamics *f*, *dim.*, *p*, and *pp*. The middle staff has an alto clef and contains a sustained harmonic line with dynamics *f*, *dim.*, *p*, and *pp*. The bottom staff has a bass clef and contains a rhythmic accompaniment with dynamics *f*, *dim.*, *p*, and *pp*. The system concludes with a *Red.* marking and a repeat sign.

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.

Danse des Apprentis et
Cortège des Maîtres Chanteurs.

N^o 4. Mäßiges Walzerzeitmaß.

Violine.

Viola
(ad libitum).

Violoncell.

Mäßiges Walzerzeitmaß.

Pianoforte.

The image shows a page from a musical score for "The Song of the Lark" by George F. Root, Op. 12, No. 1. The score is written for voice and piano. The piano part features a "Ped." (pedal) section at the beginning and end, indicated by a large "Ped." marking. The music is in 2/4 time and includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The score is divided into sections labeled A and B. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The piece is in the key of B-flat major, as indicated by the two flats in the key signature.

Violin I

Violin II

Viola

Piano I

Piano II

cresc.

p stacc.

arco

f

p

cresc.

f

p

cresc.

f

p stacc.

Rel.

[illegible]

L'Espresso

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

L'Espresso

V.A. 4625.

Musical score for a string quartet, page 21. The score is in G major and 4/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music includes various dynamics (*p*, *f*, *ff*, *cresc.*, *decresc.*, *pizz.*), articulations (trills, triplets), and performance instructions (*arco*, *pizz.*). The piece concludes with a *rit.* (ritardando) and a final cadence.

Key markings and dynamics include:

- più f* (more forte)
- pizz.* (pizzicato)
- arco* (arco)
- cresc.* (crescendo)
- decresc.* (decrescendo)
- ff* (fortissimo)
- rit.* (ritardando)
- tr.* (trill)
- 3* (triplet)

The score is marked with "Red." and asterisks, likely indicating a recording or editing mark. The final measure shows a 4/4 time signature.

Cortege des Maitres Chanteurs.

Mäßig.
Moderato.

f sehr kräftig
molto vigoroso

f sehr kräftig
molto vigoroso

f sehr kräftig
molto vigoroso

f sehr kräftig
molto vigoroso

rinforz.

rinforz.

rinforz.

rinforz.

ff *dim.* *p* *cresc.*

ff *dim.* *p* *cresc.*

ff *dim.* *p* *cresc.*

ff *dim.* *p* *cresc.*

più f

più f

più f

più f

Musical score for piano and voice, page 23. The score is in G major and 3/4 time. It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part includes a section marked *sehr gehalten molto tenuto* and another marked *sempre f*. The vocal part has several trills and a key signature change to D major.

The score is divided into systems. The first system shows the piano introduction with a key signature change to G major. The second system shows the vocal entry with a trill. The third system shows the piano accompaniment with a key signature change to D major. The fourth system shows the vocal part with a trill. The fifth system shows the piano accompaniment with a key signature change to G major. The sixth system shows the vocal part with a trill. The seventh system shows the piano accompaniment with a key signature change to D major. The eighth system shows the vocal part with a trill. The ninth system shows the piano accompaniment with a key signature change to G major. The tenth system shows the vocal part with a trill.

The piano part includes a section marked *sehr gehalten molto tenuto* and another marked *sempre f*. The vocal part has several trills and a key signature change to D major.

First system of musical notation, measures 1-4. The system consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line features a melodic line with some grace notes. The piano accompaniment includes a complex, fast-moving bass line in the left hand and a more rhythmic treble line. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of musical notation, measures 5-8. The system continues the vocal and piano parts. The vocal line has a melodic phrase. The piano accompaniment features a prominent bass line with triplets. Dynamics include *piu f* (pianissimo forte) and *marc.* (marcato).

Third system of musical notation, measures 9-12. The system continues the vocal and piano parts. The vocal line has a melodic phrase. The piano accompaniment features a prominent bass line with triplets. Dynamics include *ff* (fortissimo) and *piu f* (pianissimo forte). There are also markings for *Red.* (Reduction) and asterisks.

Fourth system of musical notation, measures 13-16. The system continues the vocal and piano parts. The vocal line has a melodic phrase. The piano accompaniment features a prominent bass line with triplets. Dynamics include *rit.* (ritardando) and *ff* (fortissimo). There are also markings for *Red.* (Reduction) and asterisks.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

N^o 5. Mäßig. Moderato.

Violine. *pp* mit Dämpfer
con Sordino

Viola
(*ad libitum*). *pp* mit Dämpfer
con Sordino

Violoncell. *pp* mit Dämpfer
con Sordino

Pianoforte. *Mäßig. Moderato.*
pp

A

pp zart
dolce

pp sehr zart
dolcissimo

*Red. * Red. * Red. **

B

pp zart
dolce

pp

*zart
dolce*

p dolce

pizz.

B

26

$\text{♩} = \text{♩}$

piu p *dim.* *pp* *sehr leise pianissimo*

p pizz.

pp

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a vocal line in treble clef, the middle staff is a vocal line in bass clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a prominent bass line with eighth and sixteenth notes, and chords. The vocal lines are simple, with the bass line starting on a lower note than the treble line. The score is marked with a 'p' for piano.

C

p Dämpfer.
Sordino.

cresc.

f

p

pp

cresc.

f

dim.

cresc.

f

dim.

C

p

cresc.

f

dim.

più p

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each containing multiple staves. The first system includes a treble staff, a bass staff, and a grand staff (treble and bass). Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include *Dämpfer Sordino* and *ohne Dämpfer senza Sordino*. The second system features a grand staff with a *D* (Dolce) marking. The third system includes a grand staff with a *D* marking and a *pp* dynamic. The fourth system includes a grand staff with a *pp* dynamic and a *pp* dynamic. The fifth system includes a grand staff with a *pp* dynamic and a *pp* dynamic. The sixth system includes a grand staff with a *pp* dynamic and a *pp* dynamic. The seventh system includes a grand staff with a *pp* dynamic and a *pp* dynamic. The eighth system includes a grand staff with a *pp* dynamic and a *pp* dynamic. The ninth system includes a grand staff with a *pp* dynamic and a *pp* dynamic. The tenth system includes a grand staff with a *pp* dynamic and a *pp* dynamic. The page is numbered 4625 at the bottom center.

First system of music, measures 1-4. The score is in E major (three sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a *p* (piano) dynamic. Measures 3 and 4 contain a *Red.* (Reduction) section marked with an asterisk. The piano part includes a *fp* (fortissimo piano) dynamic and a *espr. marc.* (expressive marcato) instruction.

Second system of music, measures 5-8. The key signature changes to F major (one sharp). The piano part features a *mf marc.* (mezzo-forte marcato) instruction in measure 5, followed by a *f marc.* (forte marcato) instruction in measure 6. Measures 7 and 8 contain a *Red.* section marked with an asterisk. The piano part includes a *fp* (fortissimo piano) dynamic and a *p cresc.* (piano crescendo) instruction.

Third system of music, measures 9-12. The piano part features a *mf* (mezzo-forte) dynamic in measure 9, followed by a *f* (forte) dynamic in measure 10. Measures 11 and 12 contain a *Red.* section marked with an asterisk. The piano part includes a *marc.* (marcato) instruction and a *sf* (sforzando) dynamic.

Fourth system of music, measures 13-16. The key signature changes to G major (two sharps). The piano part features a *p* (piano) dynamic in measure 13, followed by a *f* (forte) dynamic in measure 14. Measures 15 and 16 contain a *Red.* section marked with an asterisk. The piano part includes a *dim.* (diminuendo) instruction and a *p* (piano) dynamic.

molto cresc.
tr.
f dim.
molto cresc.
f dim.
molto cresc.
f parlando dim.
mf
molto cresc.
f
dim.
più p
più p
più p
Red. * *Red.* * *Red.* * *Red.* *
più p
più p
p *dolce* *più p*
pp
Red. * *Red.* * *Red.* * *Red.* *
pp *morendo* *ppp*
pp *morendo* *ppp*
ppp

Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe.“

Tristan and Isolda.

Duet "O night of rapture rest upon us."

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase?"

Nº 1. Mäßig langsam.
Lento moderato.

Violine I.

Bearbeitet von Alban Föörster.

5 *p* *A* *pespr.* *poco cresc.*

mf cresc. *f* *p* *p*

B *3* *p dolce* *più p* *pp* *Breiter. Allargando.*

sempre pp *cresc.* *p* *cresc.* *molto cresc. ff*

D *2* *rit.* *dim.* *p tranquillo* *p* *3*

E sul G *0* *0* *1* *pespr.*

p dolce *più p* *p*

F *3* *p cresc.* *molto cresc. accel.* *ff*

G *dim.* *p* *molto cresc. f* *dim.*

1 *con sord.* *rit.*

pp dolce *più p* *morendo* *ppp < pp > ppp >*

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

Sehr mäßig beginnend.

Nº 2. *Molto moderato cominciare.*Dämpfer
Sordino

pp

cresc.

molto cresc. *ff* *dim.* *p*

cresc. *p* *mf* *p dolce*

immer sehr weich
p sempre dolcissimo *p* *dolce*

C *dolce* *trem.* *p* *cresc.*

pp *poco cresc.* *dim.* *D*

più p *pp* *dolce* *dolce*

più p *pp*

cresc.

tr. **E**

f *p* *f* *p*

f *p* *cresc.*

pp

cresc.

ff

dim.

trem. **G**

più p *pp dolce*

morendo rall. *ppp*

Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgendlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

Walther's Prize Song.

"Bright in the Sunlight at dawn of the day."

Les Maîtres Chanteurs de Nuremberg.

Chant de Concours de Walther.

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

Violino I.

3/4

p *p dolce*

cresc. *f*

dim. *più p*

B Viola. *p* *cresc.*

dim. *più p*

D *p dolce* *p* *cresc.*

f *dim.* *p* *pp*

11

12 *13*

1

sul G con sord. *sul G* *sul D*

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.

Nº 4.

Mäßiges Walzerzeitmaß.

1 3 5

p *cresc.* *f*

Pfte. *A* *pizz.* *arco*

6 7 *p* *cresc.* *p stacc.*

cresc. *B* *f* immer stark *sempre f*

C immer sehr stark *sempre fortissimo*

D 5 3 *pizz.* *f* *p*

arco 3 *f* *p* *cresc.*

E *p* *cresc. poco a poco*

F 3 *f* *più f*

p cresc. f

G

più f

cresc. ff

tr. 2. #2. 2. rit. tr. 2. #2.

Aufzug der Meistersinger.

The Mastersinger's Procession.

Cortège des Maîtres Chanteurs.

Mäßig.

Moderato.

f p cresc. f sehr kräftig molto vigoroso

rinforz.

H ff dim. p cresc. più f ff

tr. 1 3 #

Violin I musical score, page 7. The score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a continuous sixteenth-note pattern. The second staff continues this pattern with some chromatic alterations. The third staff features a dynamic marking of *f* (forte) and includes a first ending bracket labeled *1*. The fourth staff has trills marked *tr* and a key signature change to one flat (F). The fifth staff includes a first ending bracket labeled *1* and a dynamic marking of *f*. The sixth staff has a dynamic marking of *ff* (fortissimo) and trills marked *tr*. The seventh staff has a dynamic marking of *più f* (pizzicato forte) and trills marked *tr*. The eighth staff has a dynamic marking of *ff* and a first ending bracket labeled *L*. The ninth staff continues the sixteenth-note pattern. The tenth staff ends with a dynamic marking of *ff* and a *rit.* (ritardando) marking. The score concludes with a double bar line and a repeat sign.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Nº 5. Mäßig.

*Moderato.*mit Dämpfer
con Sordino

pp

A

1

pp zart dolce

B

pizz.

4

11

6

8

Vell.

4

5

6

7

C

Dämpfer Sordino

p

cresc.

f

D

4

3

1

2

3

4

Viola.

p

p ohne Dämpfer senza Sordino

9

8

pp

Violine I. musical score, measures 1-16. The key signature is three sharps (F#, C#, G#). The score is written on a single staff with a treble clef. The music features a series of eighth and sixteenth notes, often beamed together, and includes several trills. The dynamics range from *pp* to *ppp*. The tempo/mood is marked *morendo*. The score is divided into measures by vertical bar lines. The first measure is marked with a large 'E' above it. The second measure is marked with a large 'F' above it. The third measure is marked with a large 'G' above it. The fourth measure is marked with a large 'H' above it. The fifth measure is marked with a large 'G' above it. The sixth measure is marked with a large 'F' above it. The seventh measure is marked with a large 'E' above it. The eighth measure is marked with a large 'D' above it. The ninth measure is marked with a large 'C' above it. The tenth measure is marked with a large 'B' above it. The eleventh measure is marked with a large 'A' above it. The twelfth measure is marked with a large 'G' above it. The thirteenth measure is marked with a large 'F' above it. The fourteenth measure is marked with a large 'E' above it. The fifteenth measure is marked with a large 'D' above it. The sixteenth measure is marked with a large 'C' above it. The score ends with a double bar line.

E

F

G

H

G

F

E

D

C

B

A

G

F

E

D

C

molto cresc. *f* dim.

più p

più p

pp *morendo* *ppp*



RICHARD WAGNER

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Siegfried



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Printed in Germany

Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe.“

Tristan and Isolda.

Duet "O night of rapture rest upon us?"

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase.“

N^o 1. Mäßig langsam.
*Lento moderato.*Violine II
(ad libitum).

Bearbeitet von Alban Förster.

con Sord.
sempre pp

A *poco cresc.*

mf dim.

più p

B *p dolce* *più p* *pp espr.* C *poco cresc.*

Breiter.
Allargando.

p cresc. *p cresc.* *ff*

D Sehr breit.
Molto largo.

dim. rit. *pp tranquillo*

pp *sempre pp*
p *dim.*
pp *p*
F *p* *cresc.* *accel.*
ff *p*
G *molto cresc.* *f* *dim.*
H *pp dolce* *rit.* *pp* *morendo ppp <pp> ppp >*

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

Nº 2. Sehr mäßig beginnend.
Molto moderato cominciare.

Viol. I. Dämpfer
Sordino

pcresc.

A *Etwas bewegter.* *molto cresc.* *f* *dim.*

Più animato. *ohne Dämpfer
senza Sordino*

p *pdolce* *cresc.*

p *B* *p*

C *pp* *trem.* *p* *cresc.*

pp *poco cresc.* *dim.* *più p* *pp* **D**

The musical score for Violine II consists of ten staves of music in E major. The notation includes various dynamics, articulations, and technical markings.

- Staff 1:** Features a series of sixteenth-note runs and chords.
- Staff 2:** Starts with *pp cresc.* and includes a fermata.
- Staff 3:** Contains triplets and dynamic markings *f*, *p*, *f*, *p*, *f*, *p*.
- Staff 4:** Ends with the marking *cresc.*
- Staff 5:** Continues the melodic lines with triplets.
- Staff 6:** Includes a *pp* marking and a fermata.
- Staff 7:** Features a *cresc.* marking and a change in time signature to 2/4 and 4/4.
- Staff 8:** Ends with a *ff* marking.
- Staff 9:** Includes a *dim.* marking and a fermata.
- Staff 10:** Features a *trem.* marking, a *più p* marking, and a *pp dolce* marking.
- Staff 11:** Ends with a *pp* marking, a *morendo* marking, a *rall.* marking, and a *ppp* marking.

Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

Les Maîtres Chanteurs de Nuremberg.

Walther's Prize Song.

Chant de Concours de Walther.

„Bright in the Sunlight at dawn of the day.“

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

Musical score for Violin II, Die Meistersinger von Nürnberg, Walther's Prize Song. The score is in 3/4 time and consists of seven staves of music. It includes various musical notations such as dynamics (*p*, *f*, *dim.*, *cresc.*, *più p*, *pp*, *dolce*), articulation (accents, slurs), and performance instructions (*sul G*, *con sord.*, *2*). The score is divided into sections labeled A, B, C, and D. The first staff starts with a treble clef and a 3/4 time signature. The second staff has a measure rest of 10. The third staff has measure rests of 11 and 12. The fourth staff has a measure rest of 2. The fifth staff has a measure rest of 2. The sixth staff has a measure rest of 2. The seventh staff has a measure rest of 2. The score ends with a double bar line.

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.N^o 4. Mäßiges Walzerzeitmaß.

1

p *cresc.* *f* *Pfte.* *A*

pizz. *p* *cresc.* *arco* *p stacc.* *cresc.*

f *fimmer stark* *sempre forte* *B*

C *immer sehr stark* *sempre fortissimo* *tr.* *D* *6* *5* *3* *f* *p*

E *p* *cresc. poco a poco* *F* *3* *p* *più f*

G *p* *cresc.* *f* *più f* *cresc.* *tr.* *tr.* *tr.* *rit.* *tr.* *ff*

Aufzug der Meistersinger.
The Mastersinger's Procession.
 Cortège des Maîtres Chanteurs.

Mäßig.

Moderato.

The musical score for Violine II consists of 24 measures. The key signature has one sharp (F#). The tempo is marked *Mäßig.* and *Moderato.*. The score includes various dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *più f* (further forte), and *rit.* (ritardando). There are also trills (*tr*) and triplets (*3*). The score is divided into sections by letters: *H* (Measures 1-4), *K* (Measures 13-16), and *L* (Measures 21-24). The final measure (24) is marked *rit.* and *ff*.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Nº 5. *Mäßig.*
Moderato. mit Dämpfer
con Sordino

pp

ppzart dolce

pizz.

Vell.

Dämpfer Sordino

p cresc. f p

ohne Dämpfer senza Sordino

pp

E

Violino II musical score, measures 1-10. The key signature is three sharps (F#, C#, G#). The score is written on a single staff with a treble clef. The time signature changes from 9/8 to 1/4, then to 3/4, and finally to 2/4. The music features various dynamics, including *mf*, *p*, *marc.*, *fp*, *dim.*, *f*, *pdolce*, *più p*, *pp*, and *ppp*. There are also trills (*tr*) and triplets (*3*). The score includes a section marked *molto cresc.* and a section marked *dim.*. The piece concludes with a double bar line and a final *ppp* dynamic marking.



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Duet "O night of rapture rest upon us?"

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase“

N^o 1. Mäßig langsam.
*Lento moderato.*Viola
(ad libitum).

Bearbeitet von Alban Förster.

con sord. *sempre pp*

A

pp *mf* *p*

B

più p *pp*

C

pp *più p* *pp* *poco cresc.* *p*

cresc. *p* *cresc.*

Breiter.
Allargando.

molto cresc. *ff*

D *Sehr breit. Molto largo.* *rit.*

dim. *pp*

pp *sempre pp*

E

p *pp*

F *accel.*

p *cresc.* *p*

ff *p*

cresc. *f* *dim.*

G

pp

H *con sord.* *rit.*

più p *morendo* *ppp < pp > ppp >*

1

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

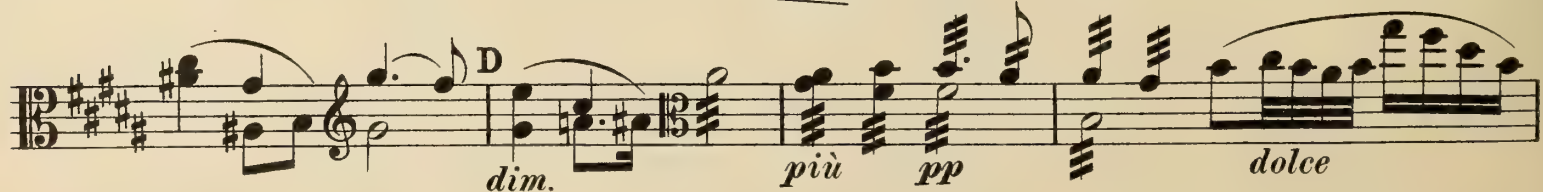
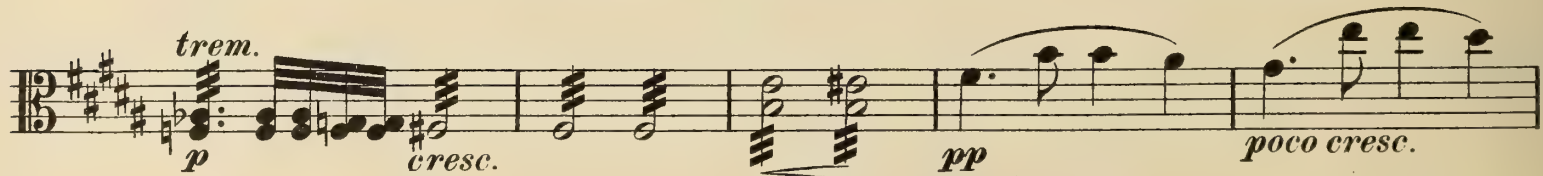
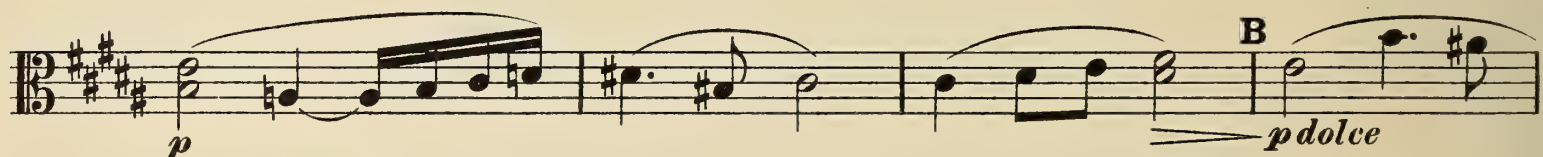
Sehr mäßig beginnend.

Molto moderato cominciare.

Nº 2.

Dämpfer
Sordino

2

pp trem.

pp *cresc.*

f *p* *f* *p*

cresc.

pp *cresc.*

ff

G *dim.* *trem.*

più p *pp* *H*

pp *pp rall.* *ppp*

Detailed description: This is a musical score for Viola, consisting of 16 measures. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8. The score is written on a single staff. Measures 1-4: Start with a half note G4, followed by eighth notes. Measure 1 has a dynamic of *pp* and a *cresc.* marking. Measure 4 has a dynamic of *f*. Measures 5-8: Measure 5 has a dynamic of *p*. Measure 6 has a dynamic of *f*. Measure 7 has a dynamic of *p*. Measure 8 has a dynamic of *f*. Measures 9-12: Measure 9 has a dynamic of *cresc.*. Measure 10 has a dynamic of *pp*. Measure 11 has a dynamic of *cresc.*. Measure 12 has a dynamic of *pp*. Measures 13-16: Measure 13 has a dynamic of *ff*. Measure 14 has a dynamic of *G*. Measure 15 has a dynamic of *dim.* and *trem.*. Measure 16 has a dynamic of *più p*. The score ends with a double bar line.

Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

Walther's Prize Song.

„Bright in the Sunlight at dawn of the day.“

Les Maîtres Chanteurs de Nuremberg.

Chant de Concours de Walther.

„L' Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

The musical score is written for Viola in 3/4 time. It consists of nine staves of music. The key signature has one sharp (F#). The score includes various dynamics and performance markings:

- Staff 1:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *p*, *p*, *f*, *dim.*. Markings: *5*, *A*, *3*.
- Staff 2:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *più p*, *con sord.*, *p dolce*, *3*.
- Staff 3:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *cresc.*, *f*.
- Staff 4:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *dim.*, *più p*, *B*.
- Staff 5:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *p*, *cresc.*.
- Staff 6:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *f*, *dim.*, *C*.
- Staff 7:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *più p*, *p dolce*, *cresc.*, *D*.
- Staff 8:** Starts with a half rest, then a quarter note G4, a half note A4, and a quarter note B4. Dynamics: *f*, *dim.*, *p*, *pp*.

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.

Nº 4.

Mäßiges Walzerzeitmaß.

p *cresc.* *f* *p* *cresc.*

A

f *p* *cresc.* *f* *p* *cresc.*

B

f immer stark
sempre forte

C

immer sehr stark
sempre fortissimo

D 6

Viol. I. *f* *pizz.* *p*

cresc. *f* *p* *arco* *p*

cresc. poco a poco

F *tr.* *1* *pizz.* *p*

arco *cresc.* *f* *più f*

G *più f* *cresc.*

tr. *tr.* *tr.* *tr.* *ff*

Aufzug der Meistersinger.
 The Mastersinger's Procession.
 Cortège des Maîtres Chanteurs.

Mäßig.

Moderato.

Musical score for Viola part of "The Mastersinger's Procession" (Cortège des Maîtres Chanteurs). The score is in 4/4 time, marked Moderato. It consists of 13 staves of music. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *più f* (even more forte), *tr* (trill), *rit.* (ritardando), and *ff* (fortissimo). The score also features several trills (*tr*), triplets (*3*), and a final measure with a fermata and a circled 8. The score is written for Viola, with a treble clef and a key signature of one sharp (F#).

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Mäßig.

Moderato.

Nº 5.

mit Dämpfer
con Sordino

pp

A

pp

B

pizz.

4

3

arco

2

4

Cello.

Dämpfer
Sordino

C

pp

cresc.

f

dim.

pp

p

3

D

pp

E

F

G

tr.

tr.

molto cresc. f dim.

più p

H

più p

pp

morendo

ppp

Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe.“

Tristan and Isolda.

Duet "O night of rapture rest upon us."

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase.“

N^o 1. Mäßig langsam.
Lento moderato.

Violoncell.

Bearbeitet von Alban Förster.

Violoncell.

pp dolce *pp cresc.*

pp *f dim.* *p* *p* *p*

pp *Breiter. Allargando.* *pp* *C* *p* *cresc.*

p *cresc.* *ff* *Sehr breit. Molto largo.* *1* *dim.* *rit.* *pp*

p *espr.* *p* *dolce* *E* *2*

p *1* *F* *p* *molto cresc.* *ff*

p *cresc.* *f* *dim.*

pp dolce *H* *rit.* *ppp* *ppp*

più p *morendo*

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

Sehr mäßig beginnend.

Molto moderato cominciare.

Nº 2.

Dämpfer
Sordino

pp

cresc.

molto cresc.

ff

dim.

p dolce

cresc.

p

p dolce

dim.

dim.

trem.

p

trem.

pp

poco cresc.

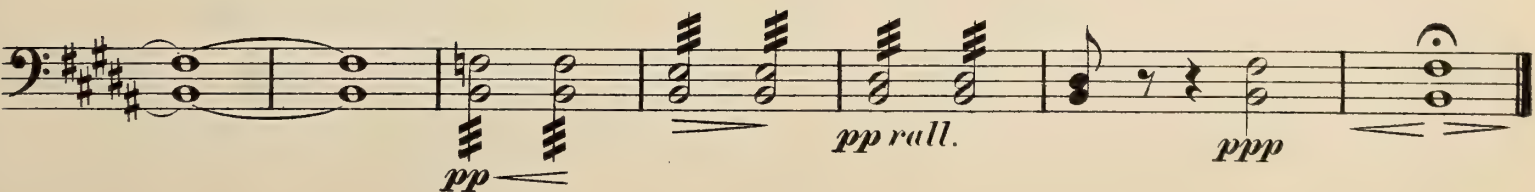
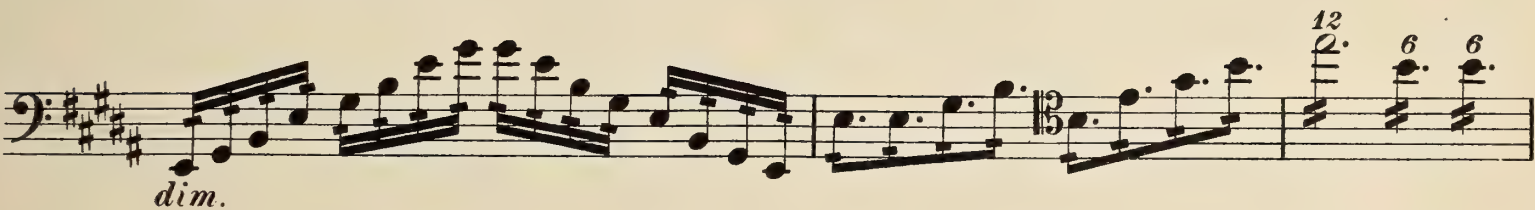
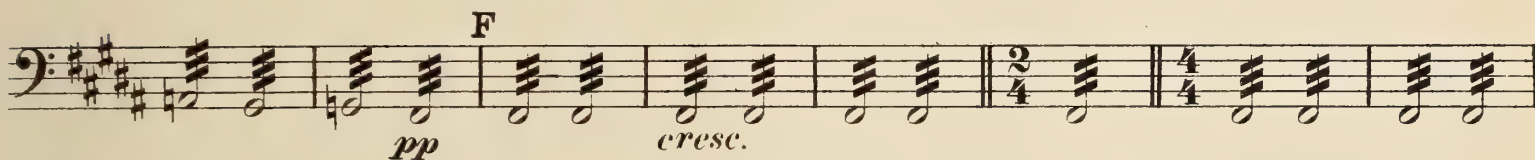
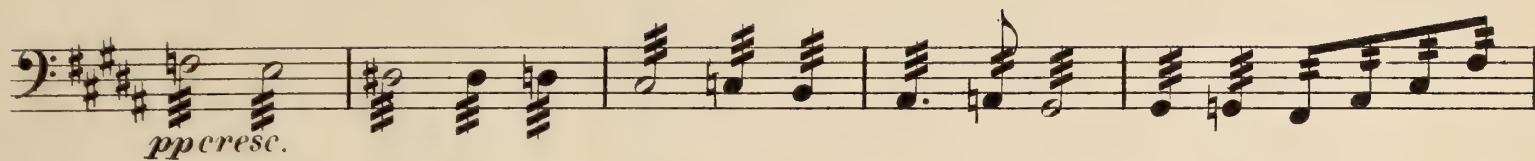
D

dim.

più p

pp

morendo



Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

Walther's Prize Song.

„Bright in the Sunlight at dawn of the day.“

Les Maîtres Chanteurs de Nuremberg.

Chant de Concours de Walther.

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

N^o 3.

Mäßig langsam.

Lento moderato.

p *pdolce* *cresc.* *f* *dim.* *più p* *p* *cresc.* *f* *dim.* *p* *pdolce* *cresc.* *f* *dim.* *p* *cresc.* *f* *p* *pp*

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.

Nº 4.

Mäßiges Walzerzeitmaß.

p *cresc.* *f* *p* *cresc.*

A *f* *p* *cresc.* *f* *p*

B *cresc.* *f* *immer stark*
sempre forte

C *immer sehr stark*
sempre fortissimo

D *p* *cresc.* *f* *p* *pizz*

cresc. *arco* *f* *p* *1* *1*

E *p* *cresc. poco a poco* *f* *2*

F *tr.* *1* *pizz* *arco* *cresc.* *f* *G*

più f *p* *cresc.* *ff* *tr.* *tr.* *tr.* *rit.* *tr.*

mf *cresc.* *più f* *cresc.* *ff*

Aufzug der Meistersinger.
The Mastersinger's Procession.
 Cortège des Maîtres Chanteurs.

Mäßig.
 Moderato.

2

The score is written for Violoncell in 4/4 time, marked 'Mäßig. Moderato.' It consists of 12 staves. The key signature has one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: *f*, *p*, *cresc.*, *f* sehr kräftig *molto vigoroso*
- Staff 2: *rinforz*, *ff dim.*, *H*
- Staff 3: *p*, *cresc.*
- Staff 4: *p*, *più f*, *ff*
- Staff 5: *I*, *3*
- Staff 6: *f*, *1*
- Staff 7: *K*, *1*, *6*
- Staff 8: *f*, *3*, *ff*, *marc.*
- Staff 9: *più f*, *L*, *ff*
- Staff 10: *3*
- Staff 11: *rit.*, *ff*

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Mäßig.

Moderato.

Nº 5.
mit Dämpfer
con Sordino

The musical score is written for Violoncell and consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The score is divided into sections labeled A, B, and C. Section A starts at the beginning of the second staff and ends at the end of the third staff. Section B starts at the beginning of the fourth staff and ends at the end of the fifth staff. Section C starts at the beginning of the sixth staff and ends at the end of the tenth staff. The score also includes a tempo marking of 'Moderato' and a performance instruction 'mit Dämpfer con Sordino'.

pp

pp *zart dolce*

pp *sehr zart dolcissimo*

p

zart dolce

p dolce

più p dim.

pp *sehr leise pianissimo*

pp

pp

p

cresc.

f dim.

p

Dämpfer
Sordino

p *3* *D*

pp *9/8*

E

F

G

tr *molto cresc.* *f* *parlando dim.* *mf*

H

p *dolce* *più p*

pp *morendo* *ppp*

EDITION BREITKOPF

Kammermusik

Klavier-Trios

(Klavier, Violine und Violoncell)

- Nr.
1860a **Abaco, Dall'**, 6 Solosonaten Op. 1.
1860b — 6 Solosonaten Op. 4.
1860c — Op. 1 u. 4: Streichstimmen allein.
3997 **Bargiel**, Op. 37. Trio Nr. 3 B dur.
3784 **Becker**, Op. 94. Adagio religioso G dur.
1581/83 **Beethoven**, Sämtl. Trios. I/III.
6052 **Brahms**, Op. 8. Trio Nr. 1. H dur (Spätere Fassung)
6053 — Op. 37. Trio Nr. 2. C dur
6054 — Op. 107. Trio Nr. 3. C moll
3147 **Bruch**, Op. 5. Trio. C moll
3859 **Chopin**, Op. 8. Trio G moll.
6066 **Dvořák**, Op. 90. Dumky-Trio.
3878 **Gade**, Op. 29. Novelletten.
1390 — Op. 42. Trio F dur.
3224 **Götz**, Op. 1. Trio G moll.
126a/c **Haydn**, 31 Trios (David) I/III.
1101/31 — Dieselben einzeln.
KM **Huber**, Op. 20. Trio Nr. 1 Es dur.
3154 — Op. 65. Trio Nr. 2 E dur. Neue Ausgabe.
KM **Iglisch**, Op. 13. Trio As dur.
KM **Jadassohn**, Op. 20. Trio Nr. 2 E.
3995 — Op. 59. Trio Nr. 3 C moll.
KM — Op. 85. Trio Nr. 4 C moll.
3326 **Klengel**, J., Op. 35. Kindertrio C.
3327 — Op. 35. Nr. 2 Kindertrio G dur.
3328 — Op. 39. Nr. 1 Kinder-Trio, F.
3329 — Op. 39. Nr. 2 Kinder-Trio, D dur.
KM — Op. 42. Kindertrios, Em., Gm.
5306 — Op. 61. Konzert.
3656 **Leclair**, Sonate Nr. 8 D dur.
3332 **Liszt**, Orpheus (Saint-Saëns).
4895 **Louis Ferdinand, Prinz v. Preußen**, Op. 2. Trio in As dur. (Kretschmar).
4896 — Op. 3. Trio in Es dur (Kretschmar).
4435 — Op. 10. Großes Trio in Es dur (Kretschmar).
389 **Mendelssohn**, Sämtliche Trios.
225 **Mozart**, Sämtliche Trios (Dörffel).
3731 — Trio Nr. 1. G dur Op. 14 Nr. 1.
3732 — Trio Nr. 2. B dur. Op. 15 Nr. 1.
3733 — Trio Nr. 3. E dur. Op. 15 Nr. 2.
3734 — Trio Nr. 4. C dur Op. 15 Nr. 3.
3735 — Trio Nr. 5. G dur Op. 16.
3736 — Trio Nr. 6. B dur Op. 14 Nr. 3.
3737 — Trio Nr. 7. Es dur. Op. 14 Nr. 2.
3738 — Trio Nr. 8. D moll. (442)
3810 — 2 leichte Divertimenti.
KM — Hornquintett-Trio Es dur. (407).
KM **Reinecke**, Op. 188. Trio A moll.
KM — Op. 230. Trio C moll.
KM **Röntgen**, Op. 23. Trio B dur.
KM **Scharwenka, Ph.**, Op. 100. Trio.
KM — Op. 112. Trio G dur.
KM **Scharwenka, X.**, Op. 1. Trio Fis.
414a **Schubert**, Sämtliche Trios.
3856 — Op. 99. Trio Nr. 1 B dur.
3857 — Op. 100. Trio Nr. 2 Es dur.
414b — Op. 148. Nocturne Es dur.
1303 **Schumann**, Sämtliche Trios Op. 63, 80, 110.
740 — Op. 63. Erstes Trio, D moll.
741 — Op. 80. Zweites Trio, F dur.
742 — Op. 88. Phantasiestücke.
743 — Op. 110. Drittes Trio G moll.
744 — Op. 132. Märchenerzählungen.
3349 **Sibelius**, Op. 44. Valse triste.
5261 **Stockhoff**, In Memoriam.
KM **Kurt Thomas**, Op. 3. Trio D moll.
2936 **Thomassin**, Op. 62. Trio D dur.
3802 **Volkmann**, Op. 3. Trio F dur.
3803 — Op. 5. Trio B moll.
4622 **Wagner**, Kammermusik-Album I. Rienzi, Holländer.
4623 — — II. Tannhäuser, Rheingold.
2433 — — III. Lohengrin.
4624 — — IV. Walküre, Götterdämmerung.
4625 — — V. Tristan, Meistersinger, Siegfried.
5330 **Hermann Zilcher**, Op. 56. Trio Emoll.

Klavier-Trios

(Klavier, Violine und Viola)

- Nr.
Beethoven, Op. 1. Trios (Altmann)
4734 Nr. 1. Es dur.
4735 Nr. 2. G dur.
4736 Nr. 3. C moll.
2634 — Op. 11. Klarinetten-Trio B dur. (P. Klengel).
— Op. 70. Trios (Altmann).
2635 Nr. 1 D dur.
2636 Nr. 2 Es dur.
2637 — Op. 97. Trio B dur (Altmann).
1390a **Gade**, Op. 42. Trio F dur.
3656 **Leclair**, Sonate Nr. 8, D dur.
3737 **Mozart**, Kegelstatt-Trio Nr. 7 Es dur.
2258 — Konzertante Symphonie.
KM — Hornquintett-Trio Es dur (Naumann). (407).
3657 **Naumann**, Op. 7. Trio F moll.
3371 **Päque**, Vierte Suite.
KM **Reinecke**, Op. 274. Trio B dur.
3155 **Sandberger**, Op. 4. Trio-Sonate C m.
3293 **Scharwenka, Ph.**, Op. 105. Duo.
4756 — Op. 121. Trio E moll.
2628 **Schubert**, Op. 99. Trio Nr. 1 B dur (Altmann).
2629 — Op. 100. Trio Nr. 2 Es dur (Altmann).
Schumann, Trios:
2640 — Op. 63. D moll (Altmann)
2641 — Op. 80. F dur (P. Klengel)
2642 — Op. 110. G moll (Altmann)
2644 — Op. 88. Phantasiestücke (P. Klengel)
744 — Op. 132. Märchenerzählungen
5090 **Schumanniana** (P. Klengel).
I. 12 Stücke aus Op. 68. Album für die Jugend.
5091 II. 6 Studien für den Pedalfußel Op. 56.
5092 III. 6 Stücke a. d. „Waldszenen“ Op. 82.
4737 **Volkmann**, Op. 5. Trio H moll.
3288 **Wolfrum**, Op. 24. Trio B moll.
Klavier-Trios
(Mit Blasinstrumenten)
3586 **Bach**, Trio G dur f. 2 Flöten, Vcell. (n. Belieben) und Cembalo (Max Seiffert).
5200 — Konzert D moll Nr. 2 f. Viol. und Oboe oder 2 Violinen.
3788 — Sonate C moll (Musikal. Opfer) m. Flöte u. Viol. od. 2 Viol.
2634 **Beethoven**, Op. 11. Trio B dur f. Klarinette, Viola und Klavier
6055 **Brahms**, Op. 40. Trio Es dur für Waldhorn, Kl. u. Viol.
6056 — Op. 114. Trio A moll für Klavier, Klarinette und Violoncell
KM **Händel**, Kammertrios (Seiffert)*.
Nr. 1. B dur. 2 Oboen.
Nr. 2. D moll. 2 Oboen.
Nr. 3. Es dur. Oboe u. Viol.
Nr. 4. F dur. 2 Oboen.
Nr. 5. G dur. 2 Oboen.
Nr. 6. D dur. 2 Oboen.
Nr. 7. C moll. Fl. u. Viol.
Nr. 8. G moll. 2 Fl. od. Ob.
Nr. 9. F dur. 2 Violinen.
Nr. 10. B dur. 2 Fl. od. Ob.
Nr. 11. F dur. Fl. u. Viol.
Nr. 12. G moll. 2 Fl. od. Ob.
Nr. 13. G moll. 2 Fl. od. Ob.
Nr. 14. G moll. 2 Violinen.
Nr. 15. Es dur. 2 Violinen.
Nr. 16. Adur. 2 Viol. od. Flöten.
Nr. 17. D dur. 2 Violinen.
Nr. 18. Emoll. 2 Viol. od. Flöten.
Nr. 19. G dur. 2 Viol. od. Flöten.
Nr. 20. G moll. 2 Viol. od. Flöten.
Nr. 21. F dur. 2 Viol. od. Flöten.
Nr. 22. B dur. 2 Viol. od. Flöten.
* Vcell. oder Fag. nach Belieben
KM — Hornquintett-Trio Es dur. (407) f. Kl., Viol. u. Horn.
1129/31 **Haydn**, Trio Nr. 29. F dur — 30. D dur — 31. G dur für Klavier, Flöte und Violoncello.
744 **Schumann**, Märchenerzählungen für Klavier, Klarinette und Viola
Klavier-Trios
(mit Harfe)
3095 **Mozart**, Konzert f. Flöte, Harfe u. Klavier.
3614 — Dasselbe f. Viol., Harfe u. Klav. (Hoya). Mit Kad. zum 1. Satze

Streich-Trios

(Violine, Viola und Violoncell, wenn nicht anders vermerkt)

- Nr.
1243 **Beethoven**, Trios und Serenade.
KM — Op. 8. Serenade D dur.
KM — 6 ländl. Tänze (2 Viol., Baß).
3970 — Variationen üb. Reich' mir die Hand (2 Violinen und Viola) (Gärtner).
1558a **Bruni**, Op. 36a. 6 Trios für 2 Violinen und Viola.
1558b — 6 Trios für 2 Viol. u. Vcell.
5309 **Adolf Busch**, Op. 26 Nr. 3. Deutsche Tänze für Klarinette, V. u. Vc.
KM **Mozart**, Divertimento Es dur.
KM — 5 Divertimenti (Nr. 4/5 in einem Heft).
OB — 7 Menuette mit Trio (2 Viol. u. Baß od. Vcell.).
OB — 6 ländl. Tänze (2 Viol., Vcell.).
KM **Reinecke**, Op. 249. Trio.
5253 **Röntgen**, Op. 76. Trio.
KM **Sinagaglia**, Op. 33. Serenade.
4826 **Streicher**, Gavotte und Menuett.
Klavier-Quartette
1361 **Abaco, Dall'**, 4 Triosonaten aus Op. 3.
1861a — Op. 3 Streichstimmen allein.
6023 **Brahms**, Op. 25. Quartett Nr. 1. G moll
6024 — Op. 26. Quartett Nr. 2. Adur.
KM **Gernshelm**, Op. 6. Quartett Es dur.
3703 **Götz**, Op. 6. Quartett E dur.
KM **Knorr**, Op. 3. Quartett Es dur.
4897 **Louis Ferdinand, Prinz v. Preußen**, Op. 4. Andante mit Variationen B dur (Kretschmar).
4898 — Op. 5. Klavierquartett Es dur (Kretschmar).
4899 — Op. 6. Klavierquartett. F moll (Kretschmar).
717 **Schumann**, Op. 47. Quartett Es dur.
3349 **Sibelius**, Op. 44. Valse triste.
4622 **Wagner**, Kammermusik-Album I. Rienzi, Holländer.
4623 — — II. Tannhäuser, Rheingold.
2433 — — III. Lohengrin.
4624 — — IV. Walküre, Götterdämmerung.
4625 — — V. Tristan, Meistersinger, Siegfried.
3272 **Weber**, Op. 8. Quartett B dur.

Streich-Quartette

- 1890/92 **Beethoven**, Sämtl. Quartette I/III.
KM **Max Brauer**, Quartett F dur
6027 **Brahms**, Op. 51 Nr. 1. Quartett Nr. 1 C moll
6028 — Op. 51 Nr. 2. Quartett Nr. 2 Amoll.
4745 **Bruch**, Op. 9. Quartett Nr. 1 C m.
3333 — Op. 10. Quartett Nr. 2 Es dur.
5279 **Adolf Busch**, Op. 29. Quartett in 1 Satze.
KM **Busoni**, Op. 26. Quartett Nr. 2. D moll
6067 **Dvořák**, Op. 96. Quartett F dur.
5315 **Herbert Elmer**, Fünf Stücke.
3996 **Gade**, Op. 63. Quartett Nr. 1. D dur.
4000 **Godard**, Op. 37. Quartett A dur.
117 **Haydn**, 15 ber. Quartette (David).
4828 **Hill**, Streichquartett. D dur
5329 **Arnold Mendelssohn**, Op. 83. Quartett.
175 **Mendelssohn-Bartholdy**, Sämtl. Quart. Part.
176 — Dieselben. Stimmen.
1353 **Mozart**, Sämtl. Quartette Nr. 1—13.
223 — Dieselben Nr. 14—23.
Sigrid W. Müller, Op. 1. Kammermusik A dur für Klarinette, Violine, Viola und Violoncell
KM **Nielsen**, Op. 1. Quartett A dur.
KM — Op. 5. Quartett C moll.
KM **Novák**, Op. 35. Quartett D dur.

Nr.

- KM **Reinecke**, Op. 211. Quartett Nr. 4.
KM — Op. 287. Quartett Nr. 5.
5303 **Günter Raphael**, Op. 9. Quartett Nr. 2. C dur.
1159/61 **Rubinstein**, Op. 17. 3 Quartette.
1162/64 — Op. 47. 3 Quartette.
KM **Scharwenka, Ph.**, Op. 117. Quartett.
5252 **Schoeck**, Op. 37. Quartett C dur.
438 **Schumann**, Op. 41. 3 Quartette.
4750 **Sinagaglia**, Op. 27. Streich-Quartett D dur.
1146 **Spohr**, Op. 61. Quartett H moll.
5317 **Kurt Thomas**, Op. 5. Quartett F moll.
3378 **Volkmann**, Op. 9. Quartett Nr. 1.
5318 **Kurt Weigl**, Op. 20. Quartett C moll.
KM **Weingartner**, Op. 24. Quartett Nr. 1.
KM — Op. 26. Quartett Nr. 2.
KM — Op. 34. Quartett Nr. 3.
KM **Wilm**, Op. 4. Quartett Nr. 1. C m.

Klavier-Quintette

- 1862 **Abaco, Dall'**, 4 Concerti da chiesa aus Op. 2.
1862a — Op. 2. Streichstimmen allein.
3787 **Becker**, Op. 49. Quintett, Es dur.
3526 **Haydn**, Sinfonie concertante Op. 84 f. Violine, Vcell., Oboe, Fagott und Klavier.
KM **Herzogenberg**, Op. 17. Quintett C
3744 **Jadassohn**, Op. 70. 1. Quintett.
3770 — Op. 126. 3. Quintett G moll.
KM **Jentsch**, Op. 50. Quintett G dur.
4434 **Louis Ferdinand, Prinz v. Preußen**, Op. 1. Quintett C moll (Kretschmar).
KM **Malling**, Op. 40. Quintett E.
KM **Mozart**, Konzertantes Quintett Es f. Ob., Klar., Horn, Fag. u. Klav.
KM **Mugellini**, Quintett D dur.
KM **Raphael, Günter**, Op. 6. Quintett Cis moll.
KM **Schäfer**, Op. 5. Quintett Des dur.
3560 **Scharwenka, Ph.**, Op. 118. Quintett.
3363 **Schubert**, Op. 114. Forellen-Quint.
KM **Schumann, G.**, Op. 18. Quintett.
699 **Schumann, R.**, Op. 44. Quint. Es dur.
3349 **Sibelius**, Op. 44. Valse triste.
KM **Spengel**, Op. 2. Quintett H moll.
4622 **Wagner**, Kammermusik-Album I. Rienzi, Holländer.
4623 — — II. Tannhäuser, Rheingold.
2433 — — III. Lohengrin.
4624 — — IV. Walküre, Götterdämmerung.
4625 — — V. Tristan, Meistersinger, Siegfried.
3561 **Weingartner**, Op. 50. Quintett G m. f. Klar., Viol., Br., Vcell. u. Pfte.
KM **Zeckwer**, Op. 5. Quintett E moll.
5121 **Zilcher, H.**, Op. 42. Quintett Cis m.

Streich-Quintette

- KM **Barnekow**, Op. 20. Quintett G moll.
KM **Gade**, Op. 8. Quintett E moll.
224 **Mozart**, 5 berühmte Quint. (David).
KM **Schumann**, Op. 15 Nr. 7. Träumerei.
KM **Taylor**, Klarinetten-Quintett.
KM **Weingartner**, Op. 40. Quintett.

Sextette, Septette, Oktette

- KM **Bargiel**, Op. 15a. Oktett C moll.
1238 **Beethoven**, Op. 81b. Sextett, Es dur.
926 — Op. 20. Septett, Es dur.
KM **Börresen**, Sextett G dur.
KM **Max Brauer**, Sextett.
KM **Julius Klengel**, Op. 60. Sextett.
997 **Spohr**, Op. 65. Doppel-Quartett.
KM **Svendsen**, Op. 3. Oktett A dur.
KM **Weingartner**, Op. 33. Klav.-Sextett.